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of triplet windows at the impost of the vault arches. The outline of the tower has much of the feeling of massive simplicity and recalls to a certain extent the old Genoese Tower of Galata at Constantinople, yet is quite in keeping with the architectural style of the adjoining wings and facade of the Museum.

The blue and white porcelains numbered eighty-two, five were of the blanc de chine, twenty-three Celadon vases and plaques, a large group of monochrome specimens including peach bloom, mandarin yellow, rose-du-Barri, sang de boeuf, turquoise, sapphire and peacock blue colors. Eggshell porcelain plates and cups and a fine reticulated lantern also formed notable items in the ensemble, most of them figuring in the famous Morgan Collection at the Metropolitan Museum in New York, partly acquired by the Museum and partly lent by Duveen Brothers. Ancient Chinese bronzes including a number of sacrificial beakers and a very curious gold and silver niellé wine pot, apparently dating about 1000 B. C., a pair of mortuary pottery horses, several stone statues of Buddhist deities and a small group of milk-white and green jade carvings gave interest to the display. The grey walls of the Hall were relieved by a decoration of some fine old Brussels tapestry panels, and a number of paintings by Chinese artists on silk rolls were shown in glass cases. E. C.

#### THE FELLOWSHIP'S EXHIBITION

The Annual Exhibition of the Fellowship of the Pennsylvania Academy of the Fine Arts opened on February 18th in the galleries of the Sketch and Plastic Clubs in Philadelphia, and remaining on view until March 4th inclusive, was in many ways a satisfactory collection, although quite an appreciable number of names of the stronger local painters were not in evidence in the catalogue of some two hundred works. After the close of this show, pictures were selected from it for exhibition in the Public Schools and towns outside of Philadelphia, in pursuance of the similar plan of constructive civilization now being followed by The American Federation of Arts. Examples of the landscape painter's art were shown here that would be a credit to any of the standard

annuals in this country, especially such as Mr. Hobart Nichol's view of "Perkin's Cove, Ogunquit," easily the best interpretation of nature from the brush of an experienced craftsman, in the collection. Miss Laura D. S. Ladd showed excellent technique and careful study of reflected foliage in her picture entitled "The Mill Dam"; Miss Mary Butler exhibited one of her best works in a sunny panoramic, "Temple Hills, New Hampshire," while Miss Alice Kent Stoddard had some good painting of wind-tossed waves in "A Grey Sea." In contrast with this Mr. R. B. Farley showed the sea in a quiet mood at the edge of a sunlit sandy beach, in the painting entitled "After the Storm." Mr. Herbert Pullinger had some excellent perspective and brilliant illumination in his canvas, "The Bridge." "Winter" was well represented in the effective snow and ice subject by Mr. Fred Wagner. Mr. Herbert Welsh rendered very truthfully the warm golden tints and the pellucid envelope of the mountain scenery of Northern Italy in his painting of the "Pelice Torrent." Mr. Leopold Seyffert's "Woman of Segovia," a fine bit of Spanish character; Mr. Robert Elliot's "Mexican"; Miss Nina B. Ward's "Lady in Black"; Miss Nathalie Morris's "Woman in a Black Shawl," quite in the Zuloaga vein; Miss May Audubon Post's "Holland Fisherman"; "The Letter," by Mr. Adolphe Borie, breathing tender sentiment; Mr. Cesare A. Ricciardi's "Filomena," up to date in costume and strongly emotional in gesture and countenance, should all be noted as capital examples of the work of some of our most clever painters of the human figure. Miss Violet Oakley exhibited a number of studies for the mural decorations of the Cleveland Court House and Mrs. Paula H. Balano some very charming views of Athens and the Acropolis, and indeed the showing of high-class work by women was a noticeable feature of the exhibition and added very perceptibly to the general interest of the collection.

E. C.

#### ART IN TOLEDO

Three pieces of sculpture, lent by three well-known sculptors, are on exhibition in the sculpture court of the Toledo Mu-



MEDAL FOR THE ST. PAUL INSTITUTE BY PAUL MANSHIP

seum. These are a small bronze, one of the most spirited statuettes from the hand of Prince Paul Troubetzkoy, whose work is noted for this quality; a small bronze of the well-known male figure of Victory, first seen on the dome of Festival Hall, St. Louis Exposition, by Evelyn Longman, and a life-size bust of John Burroughs, in marble, by C. S. Pietro.

The museum is showing during March a collection of canvases by George Elmer Browne and an exhibition of paintings by American artists, including Gifford Beal, William Chase, George Bellows, Paul Dougherty, Childe Hassam, W.P. Glackens, Robert Henri, Ernest Lawson, W. Elmer Schofield, Hayley Lever, J. Alden Weir and Gardner Symons.

**THE MANSHIP MEDAL** The St. Paul Institute has adopted as the permanent form for its awards for excellence in art a medal designed by Paul Manship, a native of St. Paul and a graduate of the St. Paul Art School, who received the Prix de Rome in 1909, the highest honor that can come to an American student of sculpture. There is a peculiar fitness that the Institute Medal should be the work of a St. Paul student who has won international recognition. Mr. Manship writes of the design of the medal as follows:

"I have thought to get away from the stereotyped models generally used in this connection and to suggest the whole idea in

an abstract manner, and so, instead of representing the figure of Art with a palette in one hand and a work of sculpture in the other, I have pictured, for the obverse of the medal, the Muse that inspires and extols, kneeling before the figure of Victory who bestows recognition of artistic accomplishment. For the reverse of the medal the idea of the Pegasus, arising from the Globe itself, appealed to me, apart from its decorative effect, as being suggestive of the flight of fancy and its vehicle of transport to the higher realms."

The medal was awarded and future delivery promised, at the Exhibition of the Work of Northwestern Artists held in St. Paul last year. It was again awarded this month to exhibitors, in a similar exhibit held under the same auspices.

**A UNIVERSITY CIRCUIT EXHIBITION** During the present season The American Federation of Arts has been circulating a collection of twelve oil paintings by American artists among the universities of the Middle West. In connection with this exhibition of American masterpieces, Prof. W. A. Griffith, of the University of Kansas, writes as follows:

"In Kansas alone there will be 9,000 students in the three schools who will see and study this collection; some day these young people will buy pictures. Kansas is getting rich and more people are able to buy pictures. One of the best collections